

4. OWNERSHIP AND PROOF OF NONPROFIT STATUS

Does the applicant own this historic property or collection?

_____ Yes ☒ No

If the applicant does not own this property, attach a letter explaining the relationship between the owner and the applicant and the authority under which the applicant will be the grantee of record to undertake work on the property or collection. The letter must be on the owner's letterhead and must be signed by the owner's authorizing official.

PLEASE SEE ATTACHMENT D FOR ALL LETTERS

If the applicant is not a Federal agency, proof of nonprofit or government status must be attached to this application.

- A copy of the Federal IRS letter indicating the applicant's eligibility for nonprofit status under the applicable provisions of the Internal Revenue Code of 1954, as amended.
- An official document identifying the applicant as a unit of state, tribal, or local government or other tax-exempt multipurpose organization. If prepared specifically for this application, the certification must be on the parent organization letterhead and certified by an official of the parent organization.

Please note – A letter of sales tax exemption is not acceptable as proof of nonprofit status.

5. DOCUMENTATION

A minimum of four (4), 4"x6" or larger black and white or color photographs must accompany the original and each copy of the application. Photographs must include views of the historic property (showing entire building/property) or collection and views specifically documenting the threat or damage to the property or collection. Photographs must be labeled.

Photocopies and photographs submitted electronically will not be accepted. Photographs will not be returned. **Please note:** Submission of **printed** digital photographs will not disqualify an application; however, photographs of lesser quality could affect reviewers' evaluation of an application.

PLEASE SEE ATTACHMENT A FOR PHOTOS

6. PROJECT SUMMARY

In the space below, **briefly** summarize the proposed project. Discuss the national significance of the historic property or collection, its current condition, the nature of the threat, the proposed preservation and/or conservation work, and the project's public benefit. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

The Tennessee Valley Authority (TVA) archaeological collections, curated by the McClung Museum, are *the* premier archaeological collections for the State of Tennessee and document over 10,000 years of human occupation of the State. These extensive collections were made before the impoundment of TVA reservoirs in Tennessee, including projects conducted in the 1930s using New Deal-era Works Progress Administration labor, up to the Tellico project on the Little Tennessee River from the 1960s to the 1980s. The collections provided the foundations for interpretations of eastern United States prehistory, are intimately linked to the story of the professionalization of American archaeology, and continue to be used by students and scholars to study the State's ancient past and the lifeways of the early Cherokee. Because the archaeological sites now are flooded, these collections are the only venue for continued study of major sites that are critical to the interpretation of past life along the Tennessee River. Objects from the collections have been exhibited at major museums such as the Chicago Institute of Art and the Smithsonian Institution as well as many local and tribal museums, and have been pictured in hundreds of books, monographs, articles, films, television programs, and lectures on Native American art and archaeology that have been seen by tens of thousands of people. These collections are truly world-class in their scope and in their documentation of prehistory and early history along the Tennessee River.

The storage conditions for these collections are not, however, in line with their significance and value. Some 50,000 of the most fragile and temporally diagnostic of these materials are stored on cafeteria trays in office supply-style cabinets, with inappropriate padding or containers. For example, 700-year-old, handcrafted shell-bead necklaces are wrapped around pieces of acidic file folders and lying in piles. Several hundred original WPA-era field maps also are rolled and stored in wooden cubbies. These conditions are causing deterioration of these irreplaceable collections and loss of important research information. For example, bits of shell are breaking off the necklaces because of crowding and lack of appropriate padding; catalog numbers are flaking off many objects as a result of crowded and inappropriate storage. The Museum requests grant funding to bring the care of the collections up to professional standards. The direct grant funds will supply: museum quality storage cabinets; appropriate storage supplies; wages and benefits for four graduate assistants for two years to physically rehouse and to create a computerized inventory of the materials; and consultant services for museum object conservation and the computerized inventory. The project will be directed by the Museum's curator of archaeology, Dr. Lynne P. Sullivan, who is an expert in the prehistory of the Tennessee Valley and an authority on the curation of archaeological collections. The grant will make it possible to ensure the preservation, research value, and availability of these significant collections for scholarly research, exhibits, publications, and public programming for generations to come, and for the heritage of the region's native peoples.

7. NATIONAL SIGNIFICANCE (30 POINTS)

Applications for collections or historic properties not meeting this criterion will receive no further consideration. Complete either section A or section B, as appropriate.

A. HISTORIC PROPERTIES

The historic property will be considered to be nationally significant according to the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions if it meets one of the following criteria. **Check the applicable criterion and complete item "c".**

- a) _____ **Designated as a National Historic Landmark or located within and contributing to a historic district that is designated as a National Historic Landmark District. (20 – 30 POINTS)**
- b) _____ **Listed in the National Register of Historic Places for national significance or located within and contributing to a historic district that is listed in the National Register for its national significance. (UP TO 25 POINTS)** Please note that properties can be listed in the National Register for significance at the local, state, or national level; most properties are not listed for national significance. The level of significance can be found in Section 3 – State/Federal Agency Certification of the property's approved National Register nomination. Contact your State Historic Preservation Office if you have questions about the level of significance or do not have a copy of the approved nomination.
- c) **Explain the reasons why the property is nationally significant. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.**

7. NATIONAL SIGNIFICANCE (CONTINUED)

B. COLLECTIONS

In the space below, describe the collection and document the national historical, artistic, scientific and / or cultural significance of the collection using the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions. The description and documentation must be clear to individuals not familiar with the collection. Applicants are strongly encouraged to provide brief, concise narratives.

Archaeological research in the Tennessee Valley has had profound influences on American archaeology and the TVA collections are the legacy of that research. The story of the archaeology of the Tennessee Valley is intimately tied to the story of the TVA. Beginning in the 1930s, the impoundment of numerous reservoirs along the Tennessee River, its tributaries, and headwaters, forever flooded thousands of archaeological sites in Tennessee, Alabama, and Kentucky. Excavations of a selected few sites (200±) in Tennessee created collections that now are the only source of information for continued study and interpretation of major sites in the Tennessee portion of the Valley. The TVA reservoirs in Tennessee from which the McClung curates collections are Chickamauga, Watts Barr, Ft. Loudoun, Melton Hill, Norris, Douglas, Tims Ford, Nickajack, Tellico, Barkley, Kentucky, and Watauga.

The Tennessee Valley is where systematic archaeological techniques first were applied to major excavation projects (Willey and Sabloff, 1974, *A History of American Archaeology*); it is where the first comprehensive interpretations, based on excavations, of Mississippian period ("moundbuilder") culture were made (Lewis and Kneberg, 1946, *Hiwassee Island: An Archaeological Account of Four Tennessee Indian Peoples*); it is where many major figures in American archaeology received "trial by fire" training as supervisors of large, New Deal-era crews (e.g., Jennings, 1994, *Accidental Archaeologist: Memoirs of Jesse D. Jennings*); it is where many new archaeological techniques were developed or implemented for the first time on a large scale (e.g., Nash, 1999, *Time, Trees, and Prehistory: Tree-Ring Dating and the Development of North American Archaeology 1914 - 1950*; Chapman, 1984, *A Buried Site Reconnaissance in the Tellico Reservoir, Eastern Tennessee*, Nat'l Geographic Society); and, it is where numerous sites, on or eligible for the National Register of Historic Places, were investigated before inundation because of the information these sites could yield about prehistoric Native American life and the early history of the Cherokee.

The New Deal-era investigations in the Tennessee Valley were so influential that they set the stage for later federal legislation and programs to manage impacts to archaeological resources from federally-administered construction projects (Lyon 1996, *A New Deal for Southeastern Archaeology*). The story of how the TVA/WPA projects transformed American archaeology is so compelling that it has taken on international appeal (Young & Sullivan, 2005, "L'archéologie de sauvetage à la Tennessee Valley Authority: ou, des improvisations réussies avec des conséquences à long terme," invited paper, Institut National de Recherches Archéologiques Préventives, Paris, France). Works Progress Administration (WPA) crews under the supervision of University of Tennessee archaeologists investigated now famous sites that provided basic data for initial interpretations of southeastern U.S. prehistory. Sites like the Mississippian Period (AD 1000-1500) Hiwassee Island, Dallas, Ledford Island, Hixon, Thompson Village, and Link Farm sites and the Late Archaic Period (3,000-900 BC) Eva and Cherry sites, became "type sites" that literally laid the foundations for eastern U.S. prehistory.

Later TVA archaeological projects, such as the Tellico Project on the Little Tennessee River, were no less influential in their contributions to American archaeology. Buried sites such as Ice House Bottom and Rose Island yielded significant information about the Early Archaic Period (8,000-6,000 BC). Major excavations of 18th-century Cherokee towns, such as Chota-Tanasee (Tanasee is the Cherokee name from which Tennessee is derived), Tomotley, and Mialoquo that were visited by British Lt. Henry Timberlake in 1762, created much new information about early Cherokee lifeways. Large-scale excavations also were made at Colonial Period Euro-American sites such as the Tellico Blockhouse, established by the English in 1794 as a trading post after the French and Indian War, and at Toqua, a large Mississippian Period town. New techniques, including water-screening and flotation of deposits to recover small objects, such as seeds, also were employed on a large scale by the Tellico project.

While the history and influence of the TVA archaeological projects are impressive, the archaeological collections that are the legacy of these projects are vast, including some 6,000 1.5 cubic ft boxes of pottery sherds and ground stone tools, approximately 1,500 intact or restored ceramic vessels, 130 linear ft of paper records, over 5,000 black and white photographs and several thousand color slides, and approximately 50,000 unique and fragile objects. It is the proper care of these 50,000± most fragile and temporally diagnostic objects that is the main purpose of this grant application. These objects include: shell gorgets; elaborately carved or modeled pipes; finely-made bone pins; Dover chert swords; ceramic, stone, and copper earpools; necklaces, arm and leg bands made of marine shell beads, freshwater pearls, or trade beads; small, complete and finely-crafted projectile points; miniature ground stone tools; pottery trowels; gaming pieces such as deer astragalus dice and chunky stones; marine shell ear pins; and ceramic figurines and effigies.

Many of these objects are artistically fabulous. For example, Tennessee is known for the shell gorgets (pendants) made by its Mississippian period peoples. Crafted from welk shells traded from the Gulf Coast, the gorgets are engraved with intricate designs depicting animals and elaborately costumed human figures. These gorgets are among the most celebrated artwork of prehistoric Native Americans. The TVA collections include many of the very best examples and the largest, well-provenienced assemblage. Several gorgets from the TVA collections recently were included in the Chicago Art Institute's major exhibition and catalog, *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*, sponsored by the National Endowment for the Humanities.

A smaller component of the project is the care of 500± original, WPA-era field maps. These maps are absolutely integral to the research value of the collections because they include detailed drawings of the archaeological features (e.g., structure patterns, palisade lines, mound stratigraphy, etc.) excavated by the WPA/TVA crews and that are the contexts for the objects. The maps also are wonderful historic artifacts in themselves. They were hand drawn in the field with a plane table and alidade and are beautifully rendered.

The TVA archaeological collections are an inexhaustible source of information for studies of Native American prehistory and early history in the Tennessee Valley. These collections continue to be used by scholars at many universities, museums, and research institutes across the U.S. and in other countries. They have been enjoyed by tens of thousands of people as pictures in hundreds of books, monographs, articles, films, television programs, and lectures on Native American art and archaeology. The TVA collections also are concrete manifestations of the cultural heritage of the region's native peoples. These materials truly are a publicly-owned national treasure.

8. PROJECT DESCRIPTION

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

A. WHAT IS THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Describe the current condition of the collection or historic property and explain how it is threatened or endangered. The source(s), nature, extent, and severity of the threat, danger or damage to the collection or historic property must be clearly and convincingly argued.

Some 50,000 of the most fragile and temporally diagnostic items are stored on fiberglass cafeteria trays placed on shelves in 12 office supply-style cabinets. These items include shell gorgets; elaborately carved or modeled pipes; finely-made bone pins; Dover chert swords; ceramic, stone, and copper earspools; necklaces, arm and leg bands made of marine shell beads, freshwater pearls, or trade beads; small, complete and finely-crafted projectile points; miniature ground stone tools; pottery trowels; gaming pieces such as deer astragalus dice and chunky stones; marine shell ear pins; and ceramic figurines and effigies. In many instances, trays are stacked because there is insufficient space. Artifacts also are crowded on the trays, often lying in piles. Thin foam rubber sheets used to line some trays are non-archival and are yellowed and brittle, offering little or no padding for fragile objects such as shell gorgets. Most trays are unlined and the objects are simply lying on the hard surface with no padding whatsoever. When trays are lifted from the cabinets, the objects slide together on the trays' slick surfaces. This movement causes abrasion of the objects as well as danger of them sliding off the shallow trays on to the floor. It also is necessary to pull the trays out from the shelves to see what is on them. The collections are actively used by many researchers and the constant inadvertent movement and shifting of objects on the trays is causing serious physical damage to the objects. The stacked trays also are crushing some objects. Other deterioration problems include possible damage from storage supplies such as the pieces of manila file folders on which prehistoric necklaces made of marine shell and fresh water pearls are wrapped. The acidic paper is not compatible with the neutral or slightly alkaline chemistry of the shell.

Not only are the objects themselves being damaged, their research value is being compromised because catalog numbers are being lost as a result of the poor storage conditions. This problem especially is apparent with smooth-surfaced objects such as finely-flaked chipped-stone tools made of high quality chert. Such small objects typically are piled together on the trays and they scrape against each other when the trays are moved. This abrasive action, combined with the varnish coating placed by WPA lab workers over the India ink catalog numbers, is causing the numbers to flake or spall off. The abrasion makes the varnish dislodge from the object and the ink catalog number comes off with varnish. Bits of varnish with bits of numbers can be seen lying on the trays. If this process is not arrested, there soon will be no way to connect the objects to their provenience because the catalog numbers key the objects to the archaeological sites and the locations within the sites where the objects were found. Provenience information is absolutely essential for scholarly research with archaeological materials. Loss of the catalog numbers means loss of the research value of the collections.

Another issue with the care of these objects is the lack of a complete inventory. A partial, basic inventory (kind of object, catalog number, and storage location) was made for three cabinets by student volunteers. The estimated total number of objects in the cabinets is based on this "sample" of 15,000 objects. Another partial inventory exists in the form of a NAGPRA inventory of funerary objects. This inventory includes detailed information and photographs for approximately 6,000 objects, of which approximately 5,000 are in the cabinets (most of the rest are whole ceramic vessels). Although these partial inventories are helpful, the lack of a comprehensive inventory adds to the wear and tear on the collections because it is difficult to find specific kinds of objects. The objects are arranged by archaeological site. Trays with objects from the same site are clustered together in the cabinets. While this arrangement works well for those researchers wishing to study specific sites, it does not work for those wishing to study particular kinds of artifacts. A search must be made through cabinets containing site collections that are likely (based on curatorial knowledge) to contain the needed objects. Not only is this process inefficient, it is causing more damage to the objects because of the situation with the cafeteria trays.

In addition to the office supply cabinets, there is one cabinet that contains wooden partitions that form "cubbies" or square-shaped slots. WPA-era field maps (500±) are rolled and stored in these cubbies. As was explained in the previous section, these maps are absolutely integral to the research value of the collections. Most are drawn with pencil (including colored pencil), but some have been inked over the original pencil lines. The maps are on large pieces of graph paper and are glued onto a linen backing. The maps are suffering from being rolled and from being in the wooden cubbies; the linen backing is coming unglued and the paper is yellowed. Steps to digitally preserve the maps already have been taken and are discussed in the next section as part of the comprehensive plan for care of the TVA collections. Nevertheless, the originals need appropriate care.

While officially owned by the TVA, these vast archaeological collections have been curated by the University of Tennessee for decades. Their presence even led to the creation in the 1960s of the Frank H. McClung Museum through a private benefactor's bequest to the University. The TVA collections continued to grow in the 1970s with the Tellico reservoir project. The University has benefited significantly from the collections (e.g., one third of all master's theses and doctoral dissertations in anthropology at UT are based on the TVA collections; the Museum's major permanent exhibition, *Archaeology and Native Peoples of Tennessee*, showcases portions of the collections and is an incredible educational venue for K-12, post-secondary, and continuing adult education). TVA has supported various Museum programs when possible (including the archaeology exhibit) and has paid for NAGPRA inventories (the Museum is in compliance and has consulted with several tribes), but TVA has never paid curation fees or funded basic collections maintenance costs. The lack of funding for basic collections care and the fact that most federal grants will not fund care of federal collections has meant that the Museum has had to "make do" for many years with curatorial conditions that are substandard. It has become increasingly apparent that these conditions are taking their toll on the collections. As explained in the next section, the Museum has embarked on a program to correct the most serious problems, and already has been successful with the WPA-era photographs. This SAT grant will make it possible to correct the problems that are most seriously affecting the artifacts and maps.

8. PROJECT DESCRIPTION (CONTINUED)

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

B. WHAT WORK WILL BE SUPPORTED BY THIS GRANT AND HOW WILL IT MITIGATE THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Projects must substantially mitigate or eliminate the threat, danger, or damage described in Section A and must have a clear public benefit (for example, historic places open for visitation or collections available for public viewing or scholarly research). The following points must be addressed:

- Describe the key project activities and products to be supported by this grant and the non-Federal match.
- Describe how the work will significantly diminish or eliminate the threat, danger, or damage to the historic property or collection.
- Explain any pre-project planning or research, such as Historic Structures Reports or Collection Condition Assessments, on which project decisions are based.
- List the key personnel undertaking the work and briefly describe their qualifications. If personnel have not been selected, briefly describe the qualifications you will require. (Please note: Do not send vitae. Consultants must be selected competitively.)
- Describe how the project will have a clear public benefit.
- Explain how your organization will ensure continued maintenance of the historic property or collection in the context of your organization-wide preservation or conservation activities.
- On a separate sheet, provide a timeline for project completion, including each major activity with a schedule for its completion and its cost. Projects must be completed within the grant period, which is generally 2 to 3 years.

Overview and Background

The continuing damage to the TVA archaeological collections will be significantly diminished by the rehousing and inventory project proposed here. The fragile and diagnostic artifacts in these collections will be placed in appropriate museum object cabinetry with appropriate padding and storage containers. Creation of an inventory will make it possible to identify the storage locations of specific items without rummaging through the cabinets. Rehousing of the original WPA-era field maps into appropriate map cabinetry, and into archival folders, also will arrest continuing damage to these significant documents.

This project is part of a longer-term effort to upgrade the care, accessibility, and preservation of the TVA archaeological collections curated by the McClung Museum. This long-term effort was implemented shortly after the Museum was able to hire in late 1999, a full-time curator for the archaeological collections (the previous curator was half-time), and after completion of the new major archaeology exhibit in late 2000. Although a 1995 conservation assessment (CAP) had bemoaned the storage conditions of the fragile and diagnostic archaeological artifacts, the most threatened portion of the TVA collections was the WPA-era photographs that were made from silver nitrate negatives. Accessibility also was an issue because researchers had to come to the Museum to study or search for images (which also caused preservation issues from handling), and the arrangement of the photos made it difficult to search for images of kinds of things. Working with the University Library's Digital Library Center, the Museum received a \$245,000 grant from the Institute of Museum and Library Services that made it possible to create digital archival images of the photographs as well as an online searchable archive of the WPA/TVA images (<http://diglib.lib.utk.edu/wpa/index.htm>). The project also included images in the collections of the Universities of Kentucky and Alabama, the other institutions with TVA collections of this era. Completed last year, this project provided the Museum with the means and knowledge to continue the digital archiving project with the WPA-era field maps. With assistance from the TVA in the form of a large-format scanner, Museum, Library, and TVA staff were able to work together to scan the 500± maps as high-resolution tiffs. The Museum retains copies of the photo and map digital files on archival gold cds, which can be used as masters to make copies for researchers. The Library also maintains the map and photo files on archival servers.

With these projects completed, the Museum can turn its attention to the problems of care of the fragile and diagnostic artifacts and the original field maps. Planning for this project has been done in consultation with museum conservator Shelley R. Paine. Ms. Paine is located in Nashville and is the only museum object conservator in Tennessee. Lynne P. Sullivan, McClung's Curator of Archaeology, will provide overall project direction and supervision.

Project Description

The project plans to purchase, with grant funds, 14 Delta Designs cabinets to house the fragile and diagnostic artifacts. Specifications for these cabinets can be found in Attachment B. The cabinets each will be outfitted with two "stacks" of relatively shallow drawers to accommodate the typically small objects. Two cabinets will have deeper drawers for "oversize" items. These cabinets are designed specifically for housing museum objects, are constructed of appropriate materials, are dust proof, and are lockable. This configuration of cabinets will also dramatically increase the Museum's storage space for its fragile and diagnostic artifacts because of the more efficient spacing of the drawers as opposed to the current shelf and tray configuration. There will be room to relieve the crowded storage conditions as well as a small amount of expansion space. The project also will purchase a large Delta Designs flat file (specs also in Att. B) for the larger WPA-era field maps. Space for the smaller maps can be made in an existing, smaller flat file that is in the same room in which the new one will be placed. The Museum prefers Delta Designs cabinets because we have had good experience with them for paleobotanical collections. As a state government institution we will, however, have to purchase the cabinets via competitive bid after the award is received. Ordering of the cabinets will commence as soon as notification is received that grant funds are available.

The cabinets for the artifacts will fit into the collections area in the footprint of the current cabinets (see Att. C diagrams). The flat file will replace a large drafting table that no longer is needed. It will not be possible, however, simply to move the old cabinets out and move the new ones in (except for the drafting table/flat file exchange) because the "old" cabinets are filled with objects. A "phased" approach will instead be taken. In the collections area where the cabinets will be placed, there is sufficient shelf and work space to empty two cabinets at a time and to put the trays (with objects on them) into these temporary locations. The museum has a large, enclosed loading dock area and it will become the "holding area" for the new cabinets until they are moved to replace the old ones. The project will thus work through the old cabinets, two at a time, replacing them with new ones as the old ones are emptied. The Museum's exhibit shop staff (S. Long and C. Weddig) will shuttle the cabinets to and from the loading dock as needed. A small amount of their time is included as a cost share in the budget for this purpose. (We will begin with one "regular-sized" and "one-oversized" cabinet.)

Rehousing and inventory of the objects will be done by four graduate assistants (GAs), coordinated by the Museum's regular archaeology GA, Bobby Braly. Mr. Braly also will carry out the map rehousing portion of the project including flattening them via weights. Before any of this work begins, the GAs will receive two days of training in object handling and storage techniques by a qualified museum object conservator. The conservator also will be contracted for two additional days of consultation for special conservation problems that may be found as the project progresses. (The Museum usually works with Shelley Paine in Nashville since she is the only such conservator in the state, but we understand that this consultant work must be competitively bid. The budget reflects Ms. Paine's fees and travel costs as an estimate for these services.) A selection of storage supplies will be ordered as soon as notification is received that grant funds are available. These supplies will include closed cell polyethylene for lining drawers, assorted sizes of acid-free specimen trays and zip-lock bags (to subdivide the drawers and to house small and more fragile objects), and acid-free folders for the maps. More supplies will be ordered as work progresses and it becomes apparent which sizes of trays and padding are most useful.

The objects will be inventoried in tandem with the rehousing. The partial inventories that exist for the objects (the "sample" cabinet and NAGPRA funerary object inventories discussed in the previous section) are in Microsoft Access format. The Museum recently has purchased "PastPerfect" and is in the process of converting and consolidating its inventories (and other collections management activities such as loans) into this system. Since the existing partial inventories represent up to 20,000 objects (there is some overlap between the two), rather than reenter all of these data, it makes more sense to convert the files to PastPerfect even though the storage locations will have to be changed. The Museum recently had similar work done for other collections inventories; the budget figure is based on this experience. The converted files can then be ordered by "old" storage location (tray number) and the workers can simply change that field as they rehouse the objects.

The GAs will work in two teams, each team taking one cabinet at a time and working through it. These GA teams will line the drawers with padding, place objects in the drawers using acid free trays and padding according to training from the conservator and advice from Robert Pennington, the Museum Registrar and Collections Manager. The GAs also will enter inventory data in the collections management database system. Two networked computers will be available on the work tables next to the storage cabinets—one for each team—for entering inventory data. Robert Pennington is the resident expert with the PastPerfect System. He will train the GAs and serve as advisor in its use (a portion of his time is a cost share in the budget). For the purposes of this project, the GAs will not enter all possible descriptive data in the PastPerfect System. They will instead concentrate on a basic object id, supplemented by a digital snapshot (funds for two inexpensive digital cameras are requested in the budget), catalog numbers, and storage location. Catalog information (such as detailed archaeological provenience) can be added in the future; placing a scale in the photos will provide information on size. (Lindsay Kroemer, Museum photographer and media specialist, will assist with any problematic photos. A small amount of her time is included as a cost share in the budget.) This basic information will make it possible to manage the collection and to find specific kinds of objects without searching the cabinets.

The four GAs hired with federal funds will work on the project ½ time (20 hrs per week) during two, 10-month academic years and full time during two summers (four months). These are the maximum work hours allowed for graduate students on the university payroll. Given the number of objects and the amount of help available from regular museum staff, the project can be completed in two years (24 mos.).

Key Personnel

Lynne P. Sullivan, Ph.D., Curator of Archaeology, at the McClung Museum will direct the project. Dr. Sullivan is a professional archaeologist with expertise in the prehistory of the Tennessee Valley and over 20 years of museum and curatorial experience. She has published numerous articles on the archaeology of the Upper Tennessee Valley, and compiled and edited the previously unpublished, two-volume, WPA-era report of archaeological investigations for TVA's Chickamauga Reservoir, *The Prehistory of the Chickamauga Basin in Tennessee* (U of TN Press, 1995). Dr. Sullivan also is the senior author (with S. Terry Childs) of *Curating Archaeological Collections: From the Field to the Repository* (AltaMira Press 2001), the only comprehensive text on archaeological curation for the U.S. While at the New York State Museum, she directed two large, archaeological collections inventory projects funded by the National Science Foundation. She recently directed an IMLS funded project to create a digital archive of WPA/TVA archaeological photos at three universities. She has served as a reviewer for Systematic Anthropological Collections Grants for NSF and as a panelist for the National Endowment for the Humanities' Collections Stabilization Grants. Dr. Sullivan is on the editorial board for *Collections: A Journal for Archives and Museum Professionals* and is the incoming chair of the Society for American Archaeology's Committee on Museums, Collections, and Curation.

Robert Pennington, Registrar and Collections Manager, at the McClung Museum, has over 20 years experience in museum registration and collections management. He has conducted major inventories and collections moves at the Tennessee State Museum, and currently is upgrading the inventory of the decorative arts collections curated by the McClung. Mr. Pennington is the resident expert in the PastPerfect software that now is being used by the McClung for collections inventories. He also has considerable experience and training in museum collections storage.

Jeff Chapman, Ph.D., Director of the McClung Museum, is an expert on the archaeology of the Tennessee Valley and the former Principal Investigator of the Tellico Archaeological Project. Dr. Chapman will advise and assist the project with artifact identifications and troubleshooting the inevitable cataloging problems that will be found in the inventory process.

Bobby Braly, graduate assistant in archaeology at the McClung, is a Ph.D. student in anthropology at UT, with a specialization in prehistoric archaeology. His dissertation project involves a reanalysis of the WPA-excavated sites in the Norris Basin. Mr. Braly supervises 2-3 part-time work-study students who work in the museum's archaeological laboratory and assists visiting scholars with use of the archaeology collections. He will serve as coordinator for the 4 graduate students who will be hired specifically for this project and will carry out the map rehousing.

Graduate Assistants (4) To Be Hired – These students will carry out the rehousing and inventory work. They will have specific training in archaeology so that they will be able to identify the objects, understand the relationship of the catalog numbers to archaeological proveniences, and have a vested interest in the care and value of archaeological collections. Previous museum or archaeological laboratory experience would be highly desirable. The students will need to make a two-year commitment to the project.

Public Benefit

Improved care of the TVA archaeological collections curated by the McClung Museum will help ensure that these materials are available for public exhibitions and programs, publications, and scholarly research for generations to come. The collections already have a long history of public benefit—from scholarly research on prehistory and early history of the Tennessee Valley, to the history of American archaeology, to the history of the U.S. in the New Deal-era; to major exhibitions at museums such as the Smithsonian and the Chicago Art Institute, to exhibitions at local museums like the McMinn County (Athens, TN) Heritage Center and the Smoky Mountain Heritage Center (Townsend, TN), to tribal museums such as the Museum of the Cherokee Indian (Cherokee, NC) and the Chickasaw Council House Museum (Tishomingo, OK) to McClung's own major exhibition; to syndicated television programs such as NBC's award-winning *Heartland Series*; and to countless publications, both scholarly and for the lay public. By caring for the physical integrity of the materials, this project will keep the enormous public benefit of these collections "alive and well." The project also will enhance the use of the materials by creating an inventory that will increase the accessibility. Without the proper care of the objects that this grant will make possible, the public benefit of these collections will deteriorate along with the objects themselves.

Commitment to Continued Maintenance

The University of Tennessee has hosted the TVA archaeological collections for Tennessee for 70 years, and the Frank H. McClung Museum has curated the collections since the Museum's inception in the 1960s. These collections have become an integral part of the University's and the Museum's research and teaching programs, as well as a significant asset for public outreach. This demonstrated, long-term commitment has included funding of Museum facilities and staff, at no charge to the TVA. The Museum will continue to curate the collections and maintain them to the best possible practices (the Museum was reaccredited by the American Association of Museums in 2002). This grant will make it possible to raise the standard of care to one that is professionally acceptable and maintainable.